

Technical note on scanning

Sixty original issues of the *Spectator* have all been scanned into unaltered, high-quality, uncompressed TIFF files, burned onto this DVD, and enclosed for your unrestricted use.

A TIFF file will save every pixel with no compression at all and is therefore excellent for archiving. The TIFF format creates large files that can be opened by most photo softwares. Because a TIFF file is uncompressed, saving, copying, or editing it—unlike a JPEG file, for example—results in no loss of quality.

The files are straight scans—without any adjustments for color, brightness, or contrast—in order to avoid making any irreversible changes to the original scans. Copies of those files can be edited by using a graphics management software such as Photoshop or Photoshop Elements. You can copy and edit the image files as you see fit. Some scanned images of the *Spectator* issues are quite readable as is. Others variously have darkening, or possible oxidation or mold discoloration, so changing their color, brightness, or contrast settings with a graphics software might improve their readability.

Some of the issues had an overly tight fit on the scanner, so the top or bottom of some frames had to be clipped to preserve a view of all the body text.

In another Word file on this DVD is a list of the 60 *Spectator* issues included.

Spectator historical notes

This DVD contains scans of 60 of the original issues of the *Spectator* papers. Of them, 59 span (not inclusively) dates from March 21, 1712 to October 1, 1712—the era of Addison's and Steele's writing for that paper. The 60th issue is dated March 18, 1715.

There were a total of 635 authentic issues of *The Spectator*, dated from March 1, 1710-11 (double-dated for both the Julian and Gregorian calendars) to Dec. 20, 1714. Of those 635 issues, 555 were part of the original Addison and Steele run of issues; the remainder were Addison's at a later date in about 1714 (see below). Based on information in the quotation below, the March 18, 1715 issue apparently is a later imitation of the original *Spectator* that was not connected with Addison or Steele.

According to George S. Marr, in his *Periodical Essayists of the Eighteenth Century* (London: James Clarke & Company, 1923), p. 33:

The *Spectator* had a very long run, ending 6th December 1712 with the five hundred and fifty-fifth number. There was another set, issued by Addison himself about two years afterwards; and still later a volume, bearing the same name, but really a spurious issue, since neither Addison nor Steele had any hand in it.

Three of the scanned *Spectator* issues (dated Aug. 11, 1712; Oct. 1, 1712; and March 18, 1715) have the ha'penny tax stamp on the upper left of either page one or two.

According to *A Dictionary of Printers and Printing, with the Progress of Literature, Ancient and Modern*, by C. H. Timperley (London: H. Johnson, 1889), p. 597:

The last untaxed number [of the *Spectator*] appeared on 31st July, 1712, and intimation is therein given, that the price would thereafter be twopence—one additional halfpenny to pay for the stamp, the other to compensate for the reduced circulation. The *Spectator* was the only publication that ventured to double its price.

Based on records of the stamp tax brought in by the folio version of *The Spectator*, one writer estimated the paper's circulation was reduced from nearly 4,000 per day to about 1,600.

Some more history on the ha'penny stamp (from *The Spectator*, with introduction, notes, and index by Henry Morley, Vol. 3 [London: George Routledge & Sons, Limited, 1891], p. 84). Henry St. John, the young 34-year-old Secretary of State, left the House of Commons to receive the title Viscount Bolingbroke:

His last political act as a commoner was to impose the halfpenny stamp upon newspapers and sheets like those of the *Spectator*. Intolerant of criticism, he had in the preceding session brought to the bar of the House of Commons, under his warrant as Secretary of State, fourteen printers and publishers. In the beginning of 1712, the Queen's message had complained that by seditious papers and factious rumours designing men had been able to sink credit and the innocent had suffered. On the 12th of February a committee of the whole house was appointed to consider how to stop the abuse of liberty of the press. Some were for the renewal of the Licensing Act, some for requiring writers' names after their articles. The Government carried its own design of a half-penny stamp by an Act . . . passed on the 10th of June, which was to come in force on the 1st of August 1712 and be in force for 32 years. . . .

It so happened that the mortality was the greatest among Government papers. The Act presently fell into abeyance, was revived in 1725, and thenceforth maintained the taxation of newspapers until the abolition of the Stamps in 1859.

And according to the website <<http://www.thefleece.org/semper.html>>:

During the reign of Queen Anne (1702-1714), crimson tax stamps with the motto *Semper Eadem* ["Always the Same"] were applied to British newspapers. They added a halfpenny to the price of such papers as the *Spectator* of Addison and Steele, the *Tatler*, or the *Examiner*.

... *Semper Eadem* was also the motto of the first Elizabeth and contains the notion of constancy and avoiding any kind of surprise, fear or favour.

And:

Semper idem was a popular expression with English Puritans during the seventeenth century to refer to The Immutable Mercy of Jesus Christ. This Latin phrase meaning "Always The Same" was used when preaching on the popular text from Hebrews 13:8

Jesus Christ, the same yesterday, and today, and for ever.

On the copies of *The Spectator* scanned for this DVD, at the bottom right of the back page of each issue is a capital letter, variously I, L, O, T, X, or Z. This is said to signify the author of each issue. According to one source (from *The Spectator*, edited by George A. Aitkin, Vol. 1, [London: John C. Nimmo, 1898] p. xxxvii):

With few exceptions, the authorship of the individual papers in the *Spectator* is placed beyond doubt by the initials appended by the several writers. Steele tells us that Addison's papers are marked by one of the letters in the name of the Muse Clio. Budgell used the letter X; Steele marked his papers R, up to No. 91; with T, and sometimes R, up to No. 134; and after that always with a T. Sometimes, however, Tickell also used the letter T. Later theories that Addison signed C when writing in Chelsea, L when in London, I when in Ireland, and O when at the office, and that Steele used T instead of R when he had merely transcribed a paper received from another writer, are groundless, and inconsistent with the facts.

See the list in the four Tiff files ("Spectator author list1.tiff" through "Spectator author list4.tiff") included elsewhere in this DVD for the writer of each issue of the *Spectator*. This list is from the preface of an 1841 collected edition of the *Spectator*.

The preface to an 1826 collected edition of *The Spectator* states that of the 635 issues of the paper, 274 entire issues were written by Addison, 240 by Steele, 37 by Budgell, etc.